NOTES

ON THE

GRAMMAR

OF THE

RÁMÁYAN OF TULSÍ DÁS

BY

EDWIN GREAVES

LONDON MISSIONARY SOCIETY, N. W. P.

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PREFACE.

No apology is needed for the publication of anything that will to any degree facilitate the study of the Tulsí-krit Rámáyan. To those who would understand the language and thought of the Hindus of the North-West Provinces the Rámáyan holds a place quite its own. It presents the best and purest influences which have helped to tone the religious thought of the masses. To say that it is to the Hindus what the Bible is to the people of England is overstepping the bounds of accuracy, but it does hold a supreme place in their affections and is widely read and still more widely known. A copy may be found in most villages, and many a rustic who never reads anything else manages to spell out and sing some of its verses to his own and his hearers' no small delight. Those who cannot read love to listen to its homely strains and to commit to memory some of its pithy couplets.

The difficulties of the Rámáyan are far greater to a European than to a native, they mainly arise from the colloquialisms, and the idiomatic and elliptical structure of the sentences, or perhaps it would be more correct to say, lack of structure. These very difficulties constitute its peculiar value to the student who wishes to learn the language of the people. It disciplines the mind into recognizing words which have been distorted and twisted, and teaches one that a sentence can be turned upside down and inside out and yet remain intelligible. There are some, I know, who look upon the Rámáyan as written in, perhaps,

interesting, but still, obsolete, language, and who say "But the villagers don't talk the language of the Rámáyan;" it can only meekly be replied "But they do." Not, of course, entirely, but village *bolí* is very much nearer to the language of the Rámáyan than probably any other book that could be named. का कहब (what shall I say?) ओकर, तोके, मोसे (his, to you, by me) आवत (he is coming) हमार (mine) दुइ (two) न मिली (you won't get it): this is the language of the Rámáyan and this is the language of the people.

I need hardly say how much I owe to Dr. Kellogg's Hindí Grammar, a work far beyond my praise. These notes, however, will be found to contain the results of a study of the Rámáyan itself and are not a reprint of the Sections in Dr. Kellogg's work dealing with the Rámáyan. From Mr. Growse's fine English translation of the Rámáyan also I have received much help, but I have *consulted* not *copied* his translations, not infrequently venturing to differ somewhat from him.

Conscious of its many shortcomings I yet entertain the hope that this little book may prove of service to some who are taking up the study of the Rámáyan, if so, the time that I have given to its preparation, has not been ill spent. An intelligent sympathy with our Hindu brethren is an essential condition of effective help, and any work which may further this to any degree is well within the legitimate sphere of labour of a Missionary of the Gospel of Christ.

KACHHWA,
MIRZAPUR, N.-W. P.
May 17th, 1895.

EDWIN GREAVES.

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THE TEXT AND EDITIONS.

The Rámáyan has been *printed* times well nigh innumerable, but *edited* only occasionally. Many of the Bombay copies are well printed, but have a poor reputation for correctness. A Lucknow edition issued from Munshi Nawal Kishore's press, I used for some time, and though by no means free from mistakes, is a fairly satisfactory edition. Three editions issued in recent years call for special notice.

1. Edited by Pundit Rám Jasn and printed in Benares in 1883.
2. An edition printed with Tulsí Dás' collected works at Bábu Bisheshar Prasháṅ's press in Benares in 1887.
3. An edition printed at the Kharg Bilás Press, Bankipur, in 1889.

No 2, I have only referred to occasionally, so cannot say anything about it from personal knowledge, it is, however, well spoken of. No. 1, is well and carefully printed and is an exceedingly valuable edition. No. 3, however, is probably the best edition yet published, it has not been *improved* but left with the rugged spelling and inconsistencies of which Tulsí Dás was most probably guilty. In nearly every question as to the *form* of words No. 3 is the safer authority, but when the various readings affect words and lines then No. 2 appears to be hardly, if at all, less weighty.

No two copies can be compared without it being at once manifest that the text has not been generally preserved in its integrity; various readings are found in great numbers, some evidently misprints, or mis-copyings, but others not so easily disposed of. The Text of the Áranya Káṅd especially seems to be in great confusion, the differences being not merely of words, but of lines and whole passages.

CHANGES AND MODIFICATIONS OF LETTERS.

Editions of the Rámáyan vary much in the spelling, and as no Lexicographer can be expected to give every word under *all* the forms in which it may be written, it may be well to note some of the substitutions and modifications that occur. The constant tendency in

later editions is to approximate the spelling to the present standard. The Kharg Bilás Press edition is very full of unusual spellings, but probably the words were so written by Tulsi Dás, and many of these misusages of letters are common now, not only in written papers, but in books printed apart from European supervision and influence.

ब and व are used quite indescriminately, though ब is far more often used for व than the reverse.

न is invariably used for ण.

ष is generally substituted for ख in the Kharg Bilás edition. The following are more or less common :—

अ	used for	आ	as in	अग्यां	for	आज्ञा.
अ	„	व		भुअन	„	भुवन
अउ	„	औ		कउतुकही	„	कौतुकही
अव	„	आ		अवकासा	„	आकाश
उ	„	द		भेउ	„	भेद
उ	„	य		समउ	„	समय
उ	„	व		सचिउ	„	सचिव
ऊ and ऊँ	„	म		नाऊ, नाऊँ	„	नाम
ऐ	„	य		सैन	„	सयन
ग	„	क		बिगसत	„	विकसत
ग्य	„	ज्ञ		ग्यानु	„	ज्ञान
च	„	क्ष		परिचेहु	„	परीक्षा की
च्छ	„	क्ष		लच्छन	„	लक्षण
छ	„	क्ष		छन	„	क्षण
छ	„	क्ष्य		लछ	„	लक्ष्य (*a target*)
छ	„	त्स		बछल	„	वत्सल
छ	„	स		अपछरा	„	अप्सरा
ज	„	य		सुजसु	„	सुयश
ज	„	ज्य		जोति	„	ज्योति
ज	„	जि		ज्याए	„	जियाए
न	„	ल		नाघत	„	लांघते हुए
प	„	प्र		पेम	„	प्रेम
ब	„	वै		बयसु	„	वैश्य
य	„	च		लोयन	„	लोचन
र	„	ड़		बोरि	„	बोड़के
र	„	ल		ढारइ, चेरे, भोरें	„	ढालके, चेले, भूल के
ल	„	र		मधुल	„	मधुर
व	„	म		सींव, पावर	„	सीमा, पामर

स used	for	श as in	सर	for	शर
ष	,,	ख	मुष	,,	मुख (मुंह)
ष	,,	क्ष	षेम	,,	क्षेम
ष	,,	स	बरषत	,,	बरसते हुए
स	,,	श	पसु. आसिषा	,,	पशु आशिष
स	,,	ष	तुसारु	,,	तुषार
सु	,,	स्व	सुतंत्र	,,	स्वतंत्र
स्व	,,	श्व	बिस्व	,,	विश्व
ह	,,	स	दह	,,	दस

The two letters of a compound are often divided धरम for धर्म, जनम for जन्म. गुपुत for गुप्त, परधानु for प्रधान, पिरीते for प्रीतम. Occasionally a letter is omitted तुरत for तुरन्त, नाह for नाथ, जूहा for यूथा, निठुर for निष्ठुर, सामुहें for साम्हनें, दोह for द्रोह.

स in a compound at the beginning of a word is frequently omitted थिर for स्थिर, नेह for स्नेह.

उ is commonly added to nouns where it does not occur in modern Hindi. Instances of this abound on every page in the Kharg-Bilás edition बनु *forest* चितु, सेलु, रामु, सीलु.

The anusvár and anunásik are used in a very arbitrary and indiscriminate fashion. Thus for जहां we have the forms जह जहा, जहँ, जँहँ, जँहां, जहँा. जहवां. In the case of verbs this careless use of anusvár is confusing, and often makes it difficult to decide whether the verb be singular or plural. देषहि, बरषहि, नाचहि, गावहि are continually found where the 3rd plural is indicated by the context.

CHANGES IN THE FORMS OF WORDS.

Any attempt to indicate all the modifications and changes to which a word is liable in the hands of Tulsí Dás would be quite vain. He does not go in search of a word to fit into a certain corner, as a meaner poet would do, but takes the word most suitable in meaning and *makes* it fit, and it is wonderful how snug and comfortable these words look and sound, after the eye and ear have had a little practice. Take the simple word ऐसा. this appears as अस, असा, असि, ऐसे, ऐसि, ऐसेइ, ऐसइ. ऐसिउ. ऐसेउ. ऐसिहु Such forms as अचिरिजु (अचरज) पचाइ (खींचके) पबिसहिं (प्रवेश करते हैं) अरंभेउ (आरम्भ किया) indicate with sufficient clearness that the poet is not a slave to language but makes it do his bidding.

Proper names which have been given on account of their meaning are freely changed to any other form which conveys the same

meaning. In English it is reserved to a comic paper to designate Mr. Gladstone as Mr. Merry Pebble, but an Indian poet would in all seriousness adopt such an expedient if the metre required it. मेघनाद becomes घननादा. Forasmuch as Rávaṇ possesses ten heads he is spoken of as दसानन, दसमाथ, दससीसा, दसमुख, दसमौलि, दसकंठ etc. Anything in the appearance or history of a personage is at once fixed on, and compressed into a proper name and this again changed indefinitely. I have noted over twenty names, or forms to designate Garur. Kámdeo again and Ganesh, and in fact, most of the principal personages in the Rámáyan possess many names.

It is simply surprising the number of changes that may be rung in a simple phrase. Take for instance मन बच कर्म *in thought, word and deed:* by modifying a letter or two, inverting the order of words, throwing in a conjunction, or just changing one word, the poet can make this scan and rhyme anywhere. I have noted 17 different forms of this phrase, and probably there are others which I have missed.

Hindí possesses a wealthy vocabulary and Tulsí Dás draws on it freely. I have noted about 30 different words for lotus used in the Rámáyan, and though not quite so numerous, yet many words are found for moon, sun, horse, elephant, snake, water, bow, arrow, quiver, etc.

NUMBER.

Number in the Rámáyan receives scant attention so far as it concerns nouns. With very rare exceptions the nom. singular, and plural are identical in form ; for the plural oblique cases however a distinct form exists consisting of the nom. with the addition of न न्ह न्हि एन्ह followed by the postposition, or this may be omitted. The singular or plural of nouns is commonly determined by the form of the verb. Exceptions even to this rule may, I think, be found, and the loose use of anusvár occasionally leaves it an open question as to whether a verb is singular or plural.

Number receives more attention in the case of the pronouns as will be duly noted.

A peculiarity worth noting is that समाचार and प्राण are almost invariably treated as plural.

DECLENSION OF NOUNS.

Postpositions.

The declension of the noun is effected by the use of postpositions, the form being unchanged except for the oblique cases of the plural (as noted above).

The postpositions however are by no means so generally inserted as in modern Hindí; and it is this paucity of case forms, and the frequent omission of the postpositions, which constitute one of the difficulties of the Rámáyan. Take one or two illustrations कहि न सकत रघुबीर डर । लगे बचन जनु बान ॥ *From fear of Raghúbír he is not able to speak, though the word smote him like an arrow.* श्रीहत भये भूप धनु टूटे । जैसे दिवस दीप छबि छूटे ॥ *At the breaking of the bow the kings became as bereft of their glory as the brightness of a lamp is lost when the day comes.* तब सुमंत्र नृप बचन सुनाए. *Then Sumantra rehearsed the King's message.*

THE GENITIVE.

The ordinary forms का की के are found (the latter two frequently), sometimes the anusvár is added to कीं and कें. The form कइ is probably a modification of की. The form कि also occurs. Other forms however are far more common. केर, केरा (m) केरि केरी (f) केरे (pl.) and केरो. Also के, कै (generally fem. but occasionally mas.).को also is not uncommon. Occasionally क alone is found, thus पितु आयेसु सब धरमक टीका (*obedience to*) *a father's command is the most distinguished of all good works.*

With some of the pronouns, especially the relative and correlative, the common postposition for the genitive is सु thus जासु तासु कासु for जिसका उसका किसका.

As already noted, this, in common with other postpositions, is very often omitted.

THE ACCUSATIVE AND DATIVE.

For these cases कहुं कहु.कह कंह are used as postpositions, but frequently the termination हि (also written ही and हिं) takes their place. This हि is rather the construct. form than a postposition for it is found in other cases with a postposition following it. Thus राम करहु तेहि के उर डेरा *O Ram make thy dwelling in the hearts of these.* The form काहू looks like a postposition in some places but is generally, if not always, the construct. form of काई, thus उचित असीस सब काहू दई *gave a fitting blessing to each* सब किसी को*).*

THE ABLATIVE OR INSTRUMENTAL CASE.

The postposition for this case is तें (H. H. से) written variously ते, तँ, तैं, से, सन, सनु, and सों. This postposition is very frequently omitted. Thus मुठिकन्ह लातन्ह दांतन्ह काटहि. *They (smite) with fists and feet and tear them with their teeth* (लात is used elsewhere for foot as well as for a kick).

THE LOCATIVE.

The principal postposition for the Locative Case is some equivalent for H. H. में ; a variety of forms occur. I have noted the following मह महं महु महुं महि मांही मध्य माझ मांझा मझारी.

पर, पै लगि. (also found written लगें) often indicate the Locative Case, and very frequently some form of पास written also variously पह पहि पंहि पाहीं पांही. e. g. आनि धरे प्रभु पास *Having brought (them) placed (them) by his lord.*

THE AGENTIVE.

The postposition ने is not used in the Rámáyan, but where the Agentive Case is required the constructive form of the noun or pronoun is usually employed. जिन्ह जिन्ह देखे पथिक प्रिय *They who saw the beloved travellers.*

PRONOUNS.

The pronouns are used with great profusion in the Rámáyan, and by reason of the variety of forms and the paucity of case postpositions often involve some difficulty. The following is a good illustration of this प्रिय परिजनहिं मिली बैदेही । जो जेहि जोगु भांति तेहि तेही ॥ *All the loved attendants did Baidehi take leave of, (greeting) each one in that manner which was befitting.* Literally :—*What to which one was fitting in that way to that one.* The difficulty is still further increased by the way the forms of the Demonstrative and Correlative and the Interrogative and Indefinite respectively overlap each other.

The personal pronouns : First personal pronoun.

Singular	Nom.	मैं मै मइ मइं. मंही is probably for मैं ही.
	Gen.	मोर मोरि मोरी मोरें मोरे मोरा मेरें मेरो मम माम.
	Cons.	मो मोहि मुहि.
Plural	Nom.	हम
	Gen.	हमार हमरे हमरेउ.
	Cons.	हम

It is unnecessary to give all the cases as the postpositions used with the pronouns are the same as those already enumerated under

the various cases. मेा is not used without a postposition, but मेाहि मुहि frequently stand alone, specially for the acc. Thus for the acc. we find both मेाकहं and मेाहिकंह. Once the forms मेाहू and माहीं occur for the acc. For the agentive मैं and not the constructive form is used. One or two illustrative sentences may be given

मैं अरु मेार तेार तै माया. *I and mine, thine and thou, (this is all) delusion.*

भा मेाहि ते कछु बड़ अपराधू. *Some great sin must have been (committed) by me.*

पुर नर भरत प्रीति मै गाई. *I have sung the love of the people of the city and of Bharat.*

SECOND PERSONAL PRONOUN.

Singular	Nom.	तें तै तू तूं तइ तइं
	Gen.	तेार तेारा तेारि तेारें तव तुअ
	Cons.	तेा तेाहि (तेाहु acc.)
Plural	Nom.	तुम तुम्ह तुम्हे तुम्हइ
	Gen.	तुम्हार तुम्हारि (री) तुम्हारें तुम्हरी तुम्हरे तुम्हरिअ तुम्हरेइ तुम्हरिहि
	Cons.	तुम्ह

PROXIMATE DEMONSTRATIVE PRONOUN.

Singular	Nom.	यह येह येहि एह ऐह एहू एहा यहु इहे इहै इहइ
	Cons.	येहि येह यहिं एहि एहिं एहूं इहि या.
	Acc.	यह येह एहि येहु यहु इह इहै इहइ
Plural	Nom.	ये ए एइ एहु
	Cons.	इन्ह इन एन्ह यन्ह
	Acc.	इन्हहि इनकह येन्हे

REMOTE DEMONSTRATIVE PRONOUN AND CORRELATIVE.

It will be better to treat these together as seldom is any distinction between them maintained in the Rámáyan. The forms of the demonstrative are far less used than those of the correlative.

Sing.	Nom.	ओ ओऊ वोह	सेाइ सेाई सेा सेाउ तेइ (this may be constructive for agentive).
	Cons.	वेहि	तेहि ता तत
	Gen.		तासु ताके, etc.
	Acc.	ओहि ओही	ताहि ताही तेहि तेही तिन्हहिं तेहीं ताहू
Plural	Nom.	ओऊ	ते तें तेउ तेऊ तेइ तेति
	Cons.	उन्ह	तिन्ह तिन तिन्हहि
	Acc.	उन्हहि	तिन्हहि तिन्ही तेउ तिन्हहिं

RELATIVE PRONOUN.

Singular	Nom.	जो जोई जोइ
	Cons	जेहि जा जेंहि जवनि
	Gen.	जासु जसु जाकरि जाकें
	Acc.	जेहि जाहि जाकहुं जाहू जिहिं
Plural	Nom.	जे जेऊ
	Cons.	जिन्ह जेन्ह जिन
	Acc.	जिन्हहि जेइ

INTERROGATIVE PRONOUN AND INDEFINITE.

The nominatives of these two pronouns retain their own proper meaning but in the oblique cases it is impossible always to maintain the distinction. Thus in the line चिंता कवनिहु बात कै । तात करिअ जनि मोरि *Worthy Sir, have no anxious thought in any matter on my account;* the form would suggest an interrogative meaning, but the indefinite is clearly intended, it is for किसी बात की not किस बात की

Singular	Nom.	कवन कौन को कवनिउं कवनि	कोउ कोई
	Cons.	केहि, कवनि, कवनिहु, कवन	काहि का कहेहु काहिं
	Gen.	केहि कर	कासु
	Acc.	केंहि केही केहू कौन कौनु	काहि काहू काहुहि
	Agentive	केइ कौने	काहू
Plural	Nom.	के	

INDECLINABLE INTERROGATIVE & INDEFINITE PRONOUN.

For क्या the forms found in the Rámáyan are का and कहा and less commonly काह, काहा. कि also printed की can hardly be called a pronoun, it is used interrogatively, expressing surprise and expecting the answer "No." The following 3 lines illustrate both क्या and कि.

कौसल्या अब काह बिगारा । तुम जेहि लागि बज्र पुरपारा ॥
सीय कि पिय संगु परिहरहि लषनु कि रहिहहिं धाम ।
राजु कि भूंजब भरत पुर नृप कि जिइहि बिनु राम ॥

What injury has Kausalyá now done on account of which you bring this thunderbolt on the city? What! will Sítá give up the companionship of her husband? What! will Lakshman stop at home? What! will Bharat enjoy the kingly dignity in the city? What! will the King remain alive without Rám?

Closely allied with this meaning, is that of "or" by which this कि must sometimes be rendered. The following line fairly illustrates the transition from the one meaning to the other की तनु प्रान कि केवल प्राना *What! (shall I go as a) living body or only my life?*

For the Indefinite कुछ is sometimes found, but more frequently कछु also किछु. For the form कछुक. see note on the Numerals.

REFLEXIVE, POSSESSIVE AND HONORIFIC PRONOUN.

आप or rather आपु in its reflexive sense is frequently used thus, आपु बिरचि उपरोहित रूपा । परेउ जाइ तेहि सेज अनूपा ॥ *He himself having got himself up as a priest went and lay down on the matchless couch.*

I have noted no instance of the use of आप as honorific. Mr. Growse translates it so once but. I think, wrongly, आपु सरिस खोजौं कहँ जाई he translates "*Where can I go to find your equal.*" (In the Bál Káṇḍ immediately after Dohá 154) but the words should probably be put into the mouth of Rám. *Where shall I go and seek a son like myself*" आपु being used for आपन

For the honorific, राउर is used under various modified forms राउरि रावरी रावरे रावरो रौरे रौरें रौरिहि रौरेहि. These are Genitive, equal to आप का e. g. जेहि राउर अति अनभल ताका *He who sought (lit. aimed at) your great injury.*

अपना assumes the forms आपन आपनि आपनी (both fem.) अपान अपने (construct.) आपने.

आपन रूप देहु प्रभु मोही *Grant to me, O lord, thy own form.* It is difficult to fix the exact force of अपनपउ or अपनपौ. Thus हेतु अपनपउ जानि जिय. *He knew in his heart that the cause rested with himself.* पउ might stand for पास here, but this meaning would not suit other passages.

निज is sometimes used हरषि चले निज निज गृह आए *Full of joy they departed to their several homes.*

Or स्व is joined to the noun निज निज रूप मोहनी डारी । कीन्हे स्वबस नगर नर नारी ॥ *Having flung (as a net) their bewitching forms, they have brought into their power the men and women of the city.*

PRONOMINAL ADJECTIVES.

The two series of ऐसा जैसा, etc. and इतना जितना, eto are freely used in the Rámáyan. It will be sufficient to note the various forms.

a. ऐसे ऐसि ऐसइ ऐसिहु ऐसेउ ऐसिउ ऐसेइ अस असा असि असो
जैसा जैसो जैसे जैसें जस जसि
तैसे तैसइ तैसिअ
वैसा
कैसो कैसे कैसें

All these forms are here grouped together, but in many places they are used more as "Adverbs of manner" than as pronominal adjectives. The form कस has been taken still further a field and is used like क्यों why? or with negative attached, कसन like क्यों नहीं.

Similar to the use of जस is जनु both might be classed as derivatives from the relative pronoun as far as their meaning is concerned, for they are frequently equivalent to जिस प्रकार से

b. एतना एतनेइ एतनोई एतेहु
जेता जेतने जिति जेते
तेते
केता केते (for केतिक see under Numerals.)

सा as a suffix to express "like" is used under the forms सो से thus सुधासो *like nectar* राम लषन से भाइ *brothers such as Rám and Lakshman.* सम, इव, की नाई and निभ are used with a very similar, if not identical, meaning.

In addition to some pronominal adjectives mentioned in the section on the Numerals, the following may be noted, signifying "another" or "others" अपर, अवर, आन, आना, औरो, औरउ.

THE NUMERALS.

A few of the numerals are well worthy of notice, not because of any difficulty they present, but because they admirably illustrate Tulsí Dás' profuse vocabulary, and the plastic nature of the forms of words in his hands.

एक is variously written एक ऐक एकउ एकु येक.

For दो we get the following words and forms:—

दो द्वौ दुइ, दोऊ, दुहु, दुंहुं, दुवौ, दुहूं, द्वन्द, जुग, जुगल, युगल, जोरी, जोटा, उभय, उभौ, दुनों, दूनों, the last eight generally used for "both" or "the pair."

For तीन we find तीन, तीनि, तीनिउ, त्रय, तिहु तिंहु, तिहूं.

In composition of words both त्रय and ति are used, as, त्रयलोका, तिभुवन, *the three worlds.*

For चार the forms चारि, चारी, चारिउ. occur, and चारौ, *the four.*

For 6 षट्. In composition छ, as छरस, *the six flavours.*

For 10 दस, दह, दहं. दसहु, is *the ten.*

In larger numbers the necessities of the metre are variously met, 14 is not only expressed by चैादह, but चारिदस, दशचारी, दुइ साता, नव सप्त. 15 is पंचदस and पंचदसा, 20 is बीसा, 25 is पचीसा and पंचबीस, 27 सत अरु बीसा.

The ordinals are found under the following forms. First प्रथम, second दूसरि, दूसर, दूजा, दूजो, third तीसर, तीसरि, तीजे, fourth चैाथि, चैाथें, fifth पंचम, sixth छठ, छठें, seventh सातव, eighth आठव, ninth नवम.

दुगुन and दून are "two-fold" नवधा "nine-fold."

Half is expressed by अर्ध, अरध, आधे.

$2\frac{1}{2}$ by अढ़ाई.

Half as much again डेवढ़.

Some of the numbers, especially the ordinals are used as pronominal adjectives. कोउ एक is "*some*" or "*some one.*"

एक दुइ is "*one or two.*" A "*few*" or "*some*" are expressed by चारि, सतपंच, दसपांच.

एक in the form of क is frequently added to the end of words to express "about" दुइचारिक *three or four*, सत एक *some seven*, पचासक *some fifty*, छ सातक, कितिक, केतिक, *some*, कछुक *some or somewhat*, बहुतक *many. One or two other usages may be noted* कबहुक *sometimes* बारक *once*, ॥ *on one occasion*, एकाकी *alone*, काहुक *is equal to* किसी एक का अवर एक बिनती *our other request.*

One other idiom may be noted as it is very common among the villagers now, and sometimes proves confusing. पठए बोलि भरत दोउ भाई is not, *they sent to call Bharat and the two brothers*, but, *the two brothers, Bharat and another.* In the same way चले भरत दोउ भाइ. *The two brothers, Bharat and the other, went.* If a native be asked how many brothers he has he may say दुइ, meaning thereby not that he has two brothers, but that there are two brothers in the family, himself and another.

ADVERBS, Etc.

A few adverbs may be mentioned here, as in some cases they appear to be closely allied in form and meaning to Pronominal Adjectives. The series *e. g.* इमि, etc. is practically identical in meaning with अस, etc.

इमि जिमि तिमि किमि (also किमपि)

जासु चलत डोलति इमि धरनी । चढ़त मत्तगज जिमि लघुतरनी ॥
At whose moving the earth shakes in the same way as a small boat does when an elephant goes on board.

The series for यहां etc. presents a considerable variety of forms,

इहां इहा
जहां जहा जह जहं जंहं जहवां जहिआ
तहां तहा तह तहं तंहं तहइं तहवां तहै तहिआ
उहां
कहा कह कहं

The word is repeated to give a broadened or extended meaning जाहि जहां जहं बंधु दोउ तह तह परमानन्द. *Wherever two brothers go there is supreme joy.*

अनत = *elsewhere.*

इत उत = इधर उधर. The two words are generally together, but may be separated *e. g.* सुत सनेहु इत बचन उत संकट परेउ नरेसु. *His love for his son in this direction, his (pledged) word in that direction, the King has become involved in a difficulty.*

कतहुं = कहीं *anywhere,* and is also used of manner "*in some way or other*" प्रतिभट खोजत कतहुं न पावा. (*He rushed madly about the earth) seeking a warrior worthy of his mettle but found one no-where.* दसमुख कतहुं खबरि असि पाई. *Rávan having obtained this news in some way or other.*

कहुं also is used with the same meaning कहीं.

जा, ता (*If......then)* frequently take the place of जो, तो of H. H. The first often having पै joined to it जौंपै. Thus Lakshman's mother says to him जौंपै सीय राम बन जाहीं । अवध तुम्हार काजु कछु नाहीं ॥ *If Sítá and Rám go to the woods, you have no business to stay in Avadh.* For तो, त is frequently joined on to the preceding word, or stands alone, not only after नहीं, but also with other words, thus, धीरजु धरिअ त पाइअ पारू. *Take courage, then you shall reach the other side.*

The form तउ is also found तुम्ह तउ भरत मोर मत एहू. *My judgment is this, Bharat, that you indeed......*

नहीं is found under various forms. नहि, नाही, नाहीं, नाहिन, ना, न. For the prohibitive मत, जनि is the word invariably used. For नहीं तो, नाहित and नत are used, नतरु.

फिर (again) is occasionally found but पुनि बहुरि and बहोरी are the words commonly used. पुनि means not only "*again*" but "*moreover*" "*then*" "*on the other hand.*"

लिये. For this H. H. word हित, लागि लगि. and occasionally हेतु are used. जेहि लगि राम धरी नरदेहा. *On account of which Rám took a human body.*

कस, कत both mean क्यों. For क्यों नहीं, कसन and किन are used. Thus तब संग्राम जितेहु किन ताही. *Why did you not then overcome him in battle.*

लगि=लों (Urdu tak).

तन (body) is used sometimes simply with the meaning of "*in the direction of*":—thus चितइ जानकी लषन तन *(He) looked towards Janki and Lakshman.* The same remark applies to रुख *(face).*

परंतु and पै are used for पर *(but, nevertheless)* and also बरु; the latter frequently signifying "*even if*" thus, बरु तीर मारहु लषनु पै जब लगि न पाय पखारिहौं *Even if Lakshman smite (me) with an arrow, nevertheless until I wash thy feet......*

पि or पी at the end of a word has the force of भी or ही thus सो गोसाइ नहि दूसर कोपी. *He is my master there is no other* (कोई भी नहीं).

बे as an affix in compounds is generally supplied by निर (or नि) अ (or अन) used as affixes, हत, हीन as suffixes, and गत, बिगत, बिनु, and रहित. either joined to the word, or written separately, either preceding or following it, *e. g.* बिनु पद चलै सुनै बिनु काना। कर बिनु करम करै बिधि नाना॥ *Without feet He moves, He hears without ears, without hands He performs many kinds of works,* अबिगत अलख अनादि अनूपा। सकल बिकार रहित गत भेदा। कहि नित नेति निरूपहिं बेदा॥ *He who passes not away (?) the Invisible, without beginning, matchless, free from all change, indivisible; the Vedas declare Him to be without form, and for ever cry "neti" (i. e. He is not this).* बिगत बिषाद *Without grief,* श्रीहत *lustreless are examples of* बिगत *and* हत.

अति, अतिसय, भूरि and निर्भर are all used to express "*much*" *exceedingly.*"

THE VERB.

* THE VERB "TO BE" होन.

This is used 1. Alone, 2. as an auxiliary and 3. as the first member in such compound verbs as हो जाना, हो करना, हो आना, हो रहना. Its use as an auxiliary will be found under the sections dealing with the several tenses. In place of था (as an auxiliary) रहा (in its various forms) is generally found. Where it would stand alone भयउ is used, as also for हूआ. Before giving the various

* I find I have been very remiss in noting the various forms of होन, and there are many, I fear, not included in this list.

parts four lines may be quoted shewing how the poet gives the 3 principal parts, Past, Present, and Future.

भएउ न अहइ न अब होनिआरा. *Neither has been, nor is, nor is to be.*

भे न भाइ अैसे अहहिं न होने. *Such a brother has not been, nor is, nor will be.*

भयउ न है कोउ होनेउ नाहीं. *Any such one has not been, nor is, nor will be.*

इन्ह सम कोउ न भयेउ जग माहीं। है नहि कतहू होनेहु नाहीं ॥ *There has not been their equal in the world, nor is anywhere, nor will be.*

Infinitive. होन.

Conjunctive Participle. ह्वै.

Noun of Agency. होनिहारा.

Present.

1 Sing. हैां होंउ.

2 Sing. होसि (this form in सि is the only 2nd singular, I have noted).

3 Sing. है, अहै, अहे, अहइ, अहहि, अहहू, अहि, हइ, अहो. (or is this an interjection ?)

2 Pl. अहह हहु हो (?).

3 Pl. अहहीं आहहिं (once हए).

Present Imperfect (used also for Past Imperfect) होत, होति, होते (once होतेंउ Indef. Imperf.).

Contingent Future.

1 Sing. होउं, होंहु.

3 Sing. होइ (ई) होउ, होहि, होइहि. (or this may be considered as the Fut. Absol. used as the Contingent)

2 Pl. होहू.

3 Pl. होहिं. होंहि.

ABSOLUTE FUTURE.

1 Sing. होइहैां

3 Sing. होइहि, होइहहि

1 Pl. होइहिं

2 Pl. होइहहु

3 Pl. होइहहिं

Also the form होब

IMPERATIVE.

2 Sing. होहु, होउ
2 Pl. होहु, होव, होइअ

It is unnecessary to give the forms found for the various parts of रहना and the Indef. Perf. भा or भयेउ as though many, they present few difficulties.

TWO SPECIAL FORMS OF THE VERB.

Two forms of the verb call for special mention. In many cases they may be identified with forms coming under other tenses, but frequently they do not yield naturally to such classification, and appear to claim individual niches of their own, and names also, if such can be found, which will at all adequately describe their functions. The one is the simple root which may be called tentatively the Indefinite Tense, and the second a form ending in इअ or इय which for want of a better name I venture to call the Gerundive Tense.

THE INDEFINITE TENSE.

In the majority of instances this form doubtless is used as the Indefinite Perfect.

गाधिसुअन कह हृदय हंसि. *Gádhi's son, smiling inwardly, said.*

छुवतहि टूट पिनाक पुराना. *Upon being touched the old bow broke.*

पैठ भवन रथु राखि दुआरे. *Leaving the chariot at the door he entered the house.*

In many cases however it seems necessary to translate it by the Present Imperfect.

निज कर नयन काढ़ि चह दीखा. *Having plucked out her eyes with her own hands she yet wishes to see.*

जगु जप राम राम जप जेही. *The world invokes Rám, Rám invokes* (जेही *i. e*) *Bharat.*

मागत अभिमत पाव जग. *The world obtains whatever it asks or desires.*

In other cases it is equivalent to the Contingent Future.

दुख न पाव पितु सेाच हमारें. *That my father may not be troubled through anxiety about me.*

नयन सूझ नहिं सुनइं न काना. *Neither can the eye see nor the ear hear.*

जहं तहं देख धरे धनु बाना. *Wheresoever they may see him who grasps the bow and arrow (i. e. Rám).*

In some cases the Absolute Future meaning seems to be required.

नारि पाव जम पुर दुख नाना. *(That) woman shall endure many kinds of pain in the region of death.*

Whether this identity of form should be looked upon as incidental, and a real difference in origin and meaning maintained cannot be easily decided. It does seem possible however that there may have existed this bare form capable of being used to express the mere verbal idea, without reference to number, person, or time.

THE GERUNDIVE TENSE.

Another form consisting of the root with इअ or इय presents equal difficulties. In many instances it doubtless represents the respectful Imperative, but this by no means exhausts its use.

कहिअ तात सो परम बिरागी. *Call him, my brother, the greatest ascetic.*

रन चढ़ि करिअ कपट चतुराई. *Go up to the battle field and perform (there your feats of) cunning and cleverness.*

बिनय करिय सागर सन जाई. *Go and make supplication to the ocean.*

Not in frequently it looks equivalent to the Contingent Future.

एहि थल जौं किछु कहिअ बनाई. *If in this (sacred) spot I should utter any mere fabrication.*

सो कासी सेइअ कसन. *Why should we not render homage to this Benares?*

Also to the Present Imperfect.

जानत हू पूछिय कस स्वामी. *Why, my master, do you ask when you already know?*

To the Indefinite Perfect.

विषम गरल जेहि पान किअ. *Who drank up the deadly poison.*

एहि मिस मोहिं उपदेसु दिअ. *Under this pretext he gave me instruction.*

In some places a Passive would be expected.

महिमा कहिअ कवन बिधि तासु. *How is his glory to be declared.*

धीरज धरिअ त पाइअ पारू. *Maintain your steadfastness then the further shore will be reached* or *(you will reach).*

The Active Infinitive appears to be appropriate in some passages.

सब प्रकार भूपति बड़ भागी । बादि बिषादु करिआ तेहि लागी ॥ *In every way the king is greatly blessed, to make lament on his account is vain.*

सिर धरि आयसु करिअ तुम्हारा । परम धरम येहु नाथ हमारा ॥

To place your commands on my head and do them, this, O my lord, is my supreme duty.

Again it is used where in H. H. we should find the Infin. with चाहिये.

कीजिअ गुर आयसु अवसि. *It is absolutely necessary to obey your guru's order.*

देखिअ कपि हि कहां कर आही. *It is necessary to see (I would fain see) where the monkey comes from.*

Still other uses of this form occur. Thus

जागा निसिचर देखिअ कैसा । मानहु कालु देह धरि बैसा ॥

The demon awoke—how did he appear? Just as if Death should take a body (and appear); like that.

तिन्हकीं ओट न देखिय बारी. *Screened by them the water did not appear.*

It can only be said here, as was said with respect to the Indefinite Tense these *may* be different parts of the verb and the identity of form an accident; it does seem more than possible however that they may represent some widely embracing part of the verb not now in use.

It may be a modification of this form which appears in the following line जिअइ मरइ भल भूपति जाना. *The king knew full well (both how) to live and to die.*

FORMS TERMINATING IN सि.

It hardly seems necessary to enumerate under the various tenses the forms terminating in सि. It can be affixed to most, if not all, of the tenses and may modify their form to some extent, but this will be found to involve no real difficulty. A far more interesting question is the modification of *meaning* involved in its use. Its usage is just about equivalent to that of the 2nd person singular of the Personal Pronoun or Verb in direct address, it indicates great contempt or great familiarity. (I am speaking of the Rámáyan only, this use of सि is not so consistent in later works).

Let there be abuse about a person or directly addressed to him and the सि comes into requisition at once. Notice this especially in passages connected with Rávaṇ, and Manthará, the wicked humpback.

It is also put into the mouths of inferior beings in their ordinary conversation among themselves without in their case involving disrespect. Thus Báli the monkey and his brother use it when talking

between themselves, before their disagreement had taken place. परिखेसु मोहि एक पखवारा । नहिं आवौ तब जानेसु मारा ॥ *Look out for me for a fortnight, if I do not come then know that I have been slain.*

It is used also in addressing women. Here apparently tenderness is the prevailing idea, though woman's supposed inferiority has doubtless something to do in the adoption of the form. Rám addresses Sítá. प्रिया बेगि प्रगटसि कस नाहीं. *O my beloved why do you not quickly appear?* It is used even by Rám in speaking of Lakshman's mother; and Jatáyu the old vulture uses it in addressing Sítá, सीते पुत्रि करसि जनि त्रासा. *Sítá my daughter don't be afraid* (Here there is profound respect combined with the liberty and familiarity granted to old age). So also Rám uses it of Lakshman when referring to him as a mere child.

Similar to this is the use of सि in speaking of, or to, the various saintly animals who are such prominent characters in the Rámáyan. Here the inferiority of their nature is recognized, but no contempt intended, rather kindliness. It is used in connexion with Garur, the king of the birds, Bhusund, the devout crow; Rám addresses Hanumán in this way. सुन कपि जिय मानसि जनि ऊंना । तैं मम प्रिय लछिमन तें दूना ॥ *Hear, O monkey, don't harbour in your mind the thought that you are inferior, thou art twofold more dear to me than even Lakshman.* Similarly this form is used in connexionwith Guha the Nikhád, indicating his low caste, but by no means implying want of regard.

An interesting line occurs in the Ayodhyá Kánd मारेसि मनहु पिता महतारी. *As though he had killed his father or mother.* This is spoken of Sumantra, a chief minister, but in thus describing his grief as like that of a murderer of father or mother the adoption of this form in सि is justified. A similar line occurs on the next page.

I have only been able to discover our passage where this explanation of सि does not satisfy, in a line in which Rám is addressed बससि सदा हम कहुं परिपालय. *Abide (with us) for ever and be our protector (or nurturer.)*

THE INFINITIVE.

The usual form of the Infin. is the root with the addition of न but there are also found the forms in ना, नि, ब. cons. ने, बे. In one or two instances a form is used identical with that of the Conjunctive Participle or 3 sing. Cont. Fut. The form in न is generally used in the cons. unchanged in form, and the usual को omitted when idiomatically conjoined with another verb.

कौसल्या जब बोलन जाई. *When Kauśalyá goes to call (him).*

गुरु गृह गए पढ़न रघुराई. *The Raghu prince went to the guru's house to read.*

काहूं बैठन कहा न ओही. *No one asked him to take a seat.*

नाम करन कर अवसरु जानी. *Having considered it to be a suitable time for naming (the children).*

The कौ however is sometimes written, as

तिन्हहि धरन कहु भुजा पसारी. *He stretched out his hands to lay hold of them.*

The cons. form in ने even when used is not so much the cons. form as the usual form modified for the sake of the metre, thus

टूट चाप नहि जुरहि रिसाने । बैठिय होइहि पाय पिराने ॥ *By your-getting angry the broken bow will not get joined, take a seat, your feet must be (ready) to ache.* (The usuage of the Infin. as well as the form is here somewhat unusual).

In ना. झूठेइ लेना झूठेइ देना । झूठेइ भोजन झूठे चबेना ॥ *Their receiving and giving their very eating and chewing is utterly false.*

In ब. This form is more used where the noun idea predominates, the form in न where the verbal idea is stronger.

भूपति जिअब मरब उर आनी । सोचिअ सखि पेखि निज हित हानी ॥ *Having taken to heart for consideration) the king's life and death and having looked at your own gain and loss think of it, my friend.*

In बे. मैं तव दसन तोरिबे लायक. *I am able to break your teeth.*

In नि. राम बिलोकनि बोलनि चलनी। सुमिरि सुमिरि सोचत हँसि मिलनी॥
प्रभुरुप देखि बिनय बहु भाषी । चलेउ हृदय पदपंकज राखी ।

Remembering again and again how Rám used to look and speak and walk, thinking of his laugh and manner of meeting one, having looked towards his lord and breathing many a prayerful word he went away, having imprinted his lotus feet in his heart.

In a few places a form similar to or identical with that of the Conjunctive Participle is found *e. g.* निज निज बल सब काहूं भाषा । पार जाइ कर संसय राखा *All of them declared each one his own capabilities, but entertained a doubt of being able to reach the other side.* जारइ जोगु सुभाउ हमारा. *My evil nature is fit to be burnt.*

A form in नु (खियवनु, चलनु, मरनु) ought probably to be classed as a noun formed from the Infinitive.

THE IMPERFECT PARTICIPLE.

The Imperfect Participle is formed by the addition of त to the root, generally changed to ति for the faminine.

आवत जानि भानुकुलकेतू. *Knowing that the glory of the Solar race is coming.*

तब सखी मंगल गान करत मुनीस आयसु पाय कै. *Then the maidens singing joyful strains, having received an order from the great saint.*

आवत दीखि बरातिन सीता. *The wedding party seeing Sítá coming.*

पुनि पुनि रामहि चितव सिय सकुचति मनु सकुचैन. *Again and again Sítá gazed on Rám being abashed, yet not abashed in her heart.*

Notice the form पिअत जिअत (also जियत) for verbs whose root ends in a vowel.

One or two unusual forms occasionally occur.

देता (*m. g.*)
मरतीं बारा *at the time of death.*
मन भावता *(Whatever) the heart is desiring.*

Not infrequently the Participle is used where we should expect the Infinitive with से or पर. Thus जासु नाम सुमिरत एक बारा। उतरहि नर भव सिंधु अपारा॥ *By remembering whose name only once, men cross this boundless ocean of existence.* Notice also such a phrase as सब के देखत *while they were all looking.* देखत तुमहि नगरु जेहि जारा. *Who burned the city even while you looked on.*

The simple Participle is commonly used where in modern Hindí we should have the form सुनते ही. Thus सुनत युगल कर माल उठाई. *Upon hearing (this) lifting the garland with both hands.*

Sometimes हि or हू is inserted as सूत बचन सुनतहि नर नाहू. *The king on hearing the words of the charioteer.* जानत हू पूछिय कस स्वामी. *Why ask, my lord, when you yourself know?*

THE PERFECT PARTICIPLE.

The usual form in आ is found but rarely, but the construct form (ए added to the root) is common and the feminine form in इ occurs occasionally, also the bare root.

The following may be an instance of the first (or it may be the Indefinite Perfect) चला रुधिर रघुनायक जाना. *The Raghu lord knew that blood had flowed.*

The usual form is ए added to the root but this may arise from the fact that in most instances the construct form would be required. Thus नाथ भयेउ सुखु साथ गये को। लहेउं लाहु जग जनमु भये को॥ *My Lord, the joy of having accompanied (you) has become (mine); I have obtained the fruition of having been born into the world.* राजु

नीति बिनु धन बिनु धर्मा । हरिहि समर्पे बिनु सतकर्मा ॥ विद्या बिनु बिबेक उपजाएं । श्रम फल पढ़े किये अरु पाएं ॥ *Kingship without sound policy, wealth without righteousness, good works not rendered to Vishnu, knowledge without wisdom, bring (only) useless labour as their fruit to those who studied or wrought, or obtained them.* गए जानि *having known that they had gone.*

Fem. in इ*:* देखे जनक भीर भइ भारी *Janak saw that the crowd had become very large.*

Occasionally the root alone is used as perf. part. *e. g.* तिन्ह प्रभु प्रगट काल सम देखा. *Who saw the Lord as though Death had visibly appeared.*

Several Irregular forms occur *e. g.* दीन्ह (passive) सेए (from सेवना) उए (from उअना) हए *(killed)* गे (from जाना).

The Perf. Part. is commonly used where the Infin. with से or पर might be expected, *e. g.* अवसर परे ग्रसे ससि राहू. *Ráhú seizes the moon when an opportuinty occurs.* तिन्ह सन बयरु किये भल नाहीं. *No good (comes) from making enmity with him.*

The form in ए is often used as the Passive Participle *e. g.* तो कस मरनु न मागें (sic) दीन्हा *Then why did he not grant the death that was asked for.*

Also a feminine passive देई भगति बर लीन्हा. *I have received the vouchsafed gift of love.*

Other passive forms are found such as प्रेरित, अमित, दत्त.

THE CONJUNCTIVE PARTICIPLE.

The conjunctive participle is generally formed by adding इ (ई *m. g.*) to the root, but other forms are found which are mentioned below.

Regular form, एक बार चुनि कुसुम सुहाए. *On one occasion having plucked some beautiful Kusum flowers.* धाइ उठाइ लाइ उर लीन्हे. *Having run and lifted him up he took him to his heart.* गुरु पहि चले निसा बड़ि जानी. *Deeming it late they went to the guru.*

Other forms occur more or less frequently.

The root जो कछु कहउं कपटु कर तोहीं. *If I, having used deception, could say anything to you.*

आ. केवट राम रजायसु पावा । पानि कठवता भरि ले आवा ॥

The boatman having obtained Rám's permission brought with his own hands a wooden vessel filled (with water).

ए changed to ऐ, चलौ संग लै for संग ले चलो; दै for देके.

ऐ is also found after roots ending with a consonant चितै *having beheld.*

Also ए. सभय विलोके लोग सब. (*Rám*) *having seen that all the people are full of fear.*

एं and य are used with roots ending in आ; thus पाएं, आय, देपाय.

The following forms also occur. ल्याइके, गाइके, चलेकर.

THE NOUN OF AGENCY.

The usual termination of the Noun of Agency is हार. Fem. हारी. added to some form of the Infinitive. The following forms are also found, added to the root. न, नि, वारा, य, क.

Examples:—

In. हार. अब यह मरनहार भा साचा. *Now this one has become, in very truth, doomed to death.*

जगु पेषन तुम्ह देषनिहारे। विधि हरि संभु नचावनिहारे॥

You are the spectator of this world's spectacle (or play) and make Brahma, Vishnu and Mahesh to dance (according to your will).

पिय हिय की सिय जाननिहारी. *Sítá knowing (the thought) of her beloved's heart.*

In. न. सोभा कोटि मनोज लजावन. *(Whose) lustre is the putter to shame of a myriad Kámdevas.*

In. नि. सब सुषु करनि हरनि सब सूला. *The maker of all joy, the destroyer of all pain.*

In. वारा तेइ येहि ताल चतुर रषवारे. *They are the keen watchmen of this lake.*

In. य मन संभव दारुन दुष दारय। दीनबंधु समता विस्तारय॥ *The shatterer of the dreadful torments begotten of the mind, kinsman of the humble, disseminator of evenness of mind.*

In. क. बिनय बिबेक बिरति बिस्तारक. *Disseminator of humility, wisdom and unworldliness.*

THE CONTINGENT FUTURE.

This name is very insufficient to represent the usages of this Tense in the Rámáyan. It is used for the Contingent Future, for the Absolute Future (especially an immediate future), for the Habitual Present, Historic Present, Optative, and even for the Past. The following examples will indicate to some degree the breadth of its use.—

पन परिहरि हठि करै बिबाहू. *Putting aside his vow he will most surely effect the marriage.*

मातु मृत्यु पितु समन समाना । सुधा होइ विष सुनु हरिजाना ॥ *Hear, O Garur* (हरियाना) *(to such an one) his mother is the same as Death, his father as Destruction, and even ambrosia becomes poison.*

मध्यम परपति देखै कैसे । भ्राता पिता पुत्र निज जैसे ॥ *How does the woman of medium excellence regard another's husband? As her own brother or father, or son.*

कूदि परे रिपु कटक मझारी । लागे मर्दै भुजबल भारी ॥ *They leap into the midst of the enemy's army, and in the greatness of their strength of arm began to crush them.*

चरन सरोरुह नाथ जनि कबहु तजै मति मोरि ॥ *O my lord may my mind never forsake thy lotus feet.*

गुरु कर द्रोह करौं दिन राती. *I was fostering enmity towards my guru day and night.* (In this and several other passages in the Uttar Káṇḍ the Con. Fut. seems to be used as the Past Imperfect and Indefinite Perfect; the speaker however has probably taken his standpoint in the past and regards the various incidents he is relating as just being, or about to be, effected.)

तासों तात बयरु नहिं कीजै। मारे मरिय जिआए जीजै॥ *My worthy Sir make not enmity with him, if he smites you you die, if he gives you life you live.* (This is a peculiarly useful example, shewing how freely the forms are modified.)

Space will not permit of illustrative sentences being given for every individual form: words alone must suffice except in special instances.

1st personal singular	उ, ऊ, अउ, अउं, एऊं हुं ॥ देउ, परिहरऊ, कहउ, जिअउं, करउं, कहेउं, देषहुं.
	ओ, ओं, औ, औं ॥ चढ़ावौ, परों, सुनावौ, बषानौं,
2nd & 3rd ,,	root, आ, ए, ऐ, अइ, अई ॥ प्रगट, सुनावा, राषे, चितै, करै, पावइ, परिहरई.
	हि, हीं, ईहि, हिं ॥ कहहि, देही, पलोटिहि, कहहिं.
	उ, अउ, एहु ॥ मिलु, रहउ, कहेहु.
2nd plural	हु, हू ॥ मागहु, चहहू.
3rd ,,	हि, हीं, हुं ॥ सुनहि, ढूढ़ाहीं, बिरावहीं, सेावहुं.

THE ABSOLUTE FUTURE.

The use of the Absolute Future calls for little remark beyond this, that it is not unfrequently used where the Contingent Future might be expected. Thus समुझब कहब करब तुम्ह जोई । धरम सारु जग होइहि सोई ॥ *Whatever you may think or speak or do shall always be in the world the quintessence of righteousness.*

1st singular औं, इहौ, इहौं, इहों ॥ करौं (निसिचर हीन करौं महि *I will make the earth free from demons).* देहौ, देखिहौ, कहिहौं, हरिहौं.

2nd & 3rd ,, इहि इहहि, ॥ चलिहि, करिहहि. Notice the forms करैगा, पावहुगे.

2nd plural इहहु ॥ देइहहु, करिहहु, पैहहु. Notice the form बसहुगे.

1st & 3rd ,, इहहिं ॥ करिहहिं, सेइहहिं. Notice the form पाइहैं.

The form in ब is generally unchanged for gender or number देखब, लेब, कहब, रहब.

Some few variations of form occur such as इब, बि (sometimes feminine) बी, बे. Thus पठइब, जिअब, करबि, देखिबे. In one line we have the forms देबा, लेबा for (apparently) the 1st singular but this may be the Infinitive.

THE IMPERATIVE.

Under the Imperative it is only necessary to notice the 2nd person singular and plural; instances of the 3rd person belong more properly to the Contingent Future and occasionally the Absolute Future.

The usual form for the singular is उ (and *m. g.* ऊ) and for the plural हु (*m. g.* हू). करु, सुनु. देहू, कहहु, जाहू.

Other forms also are found. In the singular the following may be noted. The root alone, हि, हो ॥ दे, रख, करहि, उतरहि, करही

In the plural ओ, अउ, आउ, ऊ, एहु, एहू, and after a vowel येउ, येहु, वहु. ॥ करो, आनो, बढउ (for बढाओ), बिलगाउ, सुनाऊ, सौंपेहु, गहेहू, सुनायेउ, जायेहु, समुझायेहु, आवहु.

There is also the form in ब ॥ करब, रहब, with the variations बि, बी, बो. ॥ छमबि, जानिबी, छमिबो.

Several forms are found for the Respectful Imperative.

य, इअ, इय, इए, इये, अहु, इउ, ऐअ. ॥ तारय, छमिअ, तजिय, करिए, गनिये, देखिअहु, समुझइउ, पठैअ.

A few varieties in ज also occur; thus कीजै, कीजे, करीजे, दीजेहु.

THE PRESENT IMPERFECT.

Dr. Kellogg speaks of one form of the Present Imperfect as identical with that of the Contingent Future, possibly however we should go a trifle further and say that it is that tense, and that that tense is far wider in its scope than the name that has been affixed to it

would indicate. It must be confessed however that the line cited by Dr. Kellogg जे देखहिं देखहिं जिन्ह देखे (*Who see, may see, who have seen*), where evidently the same form must be taken as two tenses, is a very strong argument against this view. The last word has not yet been said about the Tense system of the Rámáyan, possibly the discovery of a consistent system is impossible, I have noted several instances where the form is as evidently one tense, as the meaning of another is evidently necessitated. Speaking generally the forms of the Present Imperfect which are not identical with those of the Contingent Future do not seem to be used so loosely and broadly as those which are.

Apart from these forms the Imperfect Participle with or without the addition of the Present Tense of होना is common. The simple form in त commonly changed to ति (तो *m. g.*) for the feminine, is used for all persons and both numbers देखत, प्रगटत, सोहति पछितातो

It will be sufficient to give a few instances of the occurence of the form with auxiliary.

1 singular जानतहूं, कहतहों, जानत अहऊं.

3 „ सीताबैठि सोचइत अहई. (*Sítá is sitting deep in thought*).

2 plural जानतहु, जपतहहु.

3 „ करतहहि, चहतहहि.

In one or two Sanskritic passages there are found 3rd plural forms in न्त and न्ति *e. g.* जपन्त भजन्ति वदन्ति.

This Tense both in its simple form (त. ति) and in an inflected form is commonly used us a Contingent Imperfect. In the apodosis the Imperfect or Perfect may be employed.

जों न होत जग जनम भरत को। सकल धरम धुर धरनि धरत को॥ *If the birth of Bharat had not taken place in the world, then who had upheld the standard of righteousness upon the earth.* जों पै जिय न होति कुटिलाई। तो कत लीन्ह संग कटकाई॥ *If indeed there were not perversity in (his) heart, why has he brought an army with him.* करतेहु राजु त तुम्हहि न दोसू। रामहि होत सुनत संतोसू॥ *Had you assumed the kingship indeed, it were no blame to you, and on hearing it, it would have comforted Rám.* जो तुम मिलतेउ प्रथम मुनीसा। सुनतिउ सिख तुम्हारि धरि सीसा॥ *Had I met you at first, O saints, I would have listened* (fem.) *to your teaching with bowed head.*

Sometimes the tense occurs in the apodosis only and may then be a Contingent Past or Future in meaning. बूढ़ भयेसि न त मरतेउं तोही. *You are old otherwise I would kill you (or would have killed you.)* नाहित करि मुख भंजन तोरा। लै जातेउं सीतहि बरजोरा॥ *Otherwise having smashed thy head I would forcibly carry off Sítá.*

THE INDEFINITE PERFECT.

The Indefinite Perfect presents a considerable variety of forms, which may be roughly classified under 1, the bare Perfect Participle, variously modified, aud including a few instances of Braj forms, and 2, the Inflected forms which modify the termination according to the 1st, 2nd and 3rd persons.

1. The participial form may be simply the root, or the root with आ, इ (ई *m. g.*) (fem.) and a plural in ए. व is generally inserted after a root ending in a vowel and sometimes after a consonant. Thus राम राम कह राम सनेही । पुनि कह राम लषन बैदेही ॥ *He called out Rám, Rám, with great love, Rám, and again he cried out Rám, Lakshmaṇ, Baidehí.* So पैठ *(entered)* चितव *(gazed).* With आ. भागा, जाना, देषा. With इ and ई कहइ कहई हरषी उपजी. With व inserted समुझावा, पावा, पठवा. The plural in ए is common; after a vowel य is sometimes inserted. चले, सकुचे, अन्हवाए (*bathed*) आये, नाये (from नावना).

It will be sufficient to note a few other forms that occur only occasionally. किय (for किया) कहे (कहा) परेा (पड़ा) कीन्हेा, ल्यायेा, समुझावेा, धायल (from धावना), कियेा, चल्येा, हत्येा, कर्यों, हुलस्येा.

कृत and गत are not only used in compound words but also as the Indef. perf. of करना and जाना. Thus प्रभु पुनि कृत धनु सर संधाना. *The Lord again adjusted arrows upon his bow.* एहि प्रकार गत बासर सेाऊ. *In this way that night passed.* गा also appears in one or two places अति सप्रेम गा बिसरि दुराऊ. *In their great love they forgot their disguise*; गा बिसरि for बिसर गये.

2. The following examples illustrate the Inflected forms.

1 Singular in एउ, एउं इउं, ॥ आएउ. पूछेउं, पाएउं, देषिउं (note also कीन्हेउं).

3 ,, एउ एउं ॥ चितएउ, कहेउ, हनेउं
Notice also the form आयु.

1 and 3 plural एन्हि, न्हे ॥ कहेन्हि, धरेन्हि, लीन्हे. कीन्ह and कीन्हि appear to be used as 3rd singular.

2 ,, एहु पूछेहु, पाएहु, कीन्हेहु

Another form of the Perfect worthy of separate notice is that in which न is inserted after roots ending in आ (making the verb

assume the appearance of a modified form of the Infinitive of modern Hindí). The न may stands as terminal but is more commonly followed by आ, इ, ई, ए, एं and even other terminations.

तासु तेजु समान प्रभु आनन. *His glorious power entered (from समाना) the lord's mouth.* सुनि कपि बचन बहुत खिसिआना. *Hearing the monkey's speech he become very angry.* तब खिसिआनि राम पहि गई. *Then she became angry and went to Rám.* हरष बिषाद हृदय अकुलानी. *With mingled joy and sorrow in her heart she became distressed.* लागि तृषा अतिसय अकुलाने। मिलै न जल बन गहन भुलाने ॥ *Thirst come over them and they became exceedingly bewildered, no water was to be met with and they lost themselves in the dense jungle.* मन महु पछिताने. *They became afflicted in their minds.*

Passive construction of the Perfect with the Agentive. This construction is common in the Rámáyan; the only difference as a rule between the Rámáyan and modern Hindí is that ने is not used with the Agentive in the former, though the construct form is used where such exists. The Verb may be in the 3 sing. mas. followed by Accusative, or this may be in the Nominative and the verb made to agree with it. The following line illustrates both usages जिन्ह मोहि मारा ते मैं मारे. *I smote those who smote me.* With a double accusative one may retain its accusative form, the other become nominative तिन्ह रावन हिं कही सब बाता. *They told all these things to Rávan.*

One or two other illustrations may be useful जिन्ह जिन्ह प्रभु महिमा कछु जानी. *Those who knew something of the Lord's glory.*

बन दुख नाथ कहे बहुतेरे. *The lord told of the many hardships of the forest.* कहा एक मैं आजु निहारे. *One said I saw (them) to-day.* प्रभु मूरति तिन्ह देखी तैसी. *They saw the lord's form in that fashion.*

Absolute consistency is not to be expected, in रंग भूमि जब सिय पगु धारी. *When Sítá placed her foot (reached) the tournament ground,* the verb evidently is made to agree with Sítá and not with पग.

OTHER TENSES.

Other Tenses are found but occasionally, except two which Dr. Kellogg calls the Past Imperfect (Imperfect participle with रहना as auxiliary) and the Inceptive Imperfect (Imperfect participle supplemented by भया).

The Past Imperfect is not very common. It is equivalent to the modern Hindi करता था.

Illustrations. जात रहेउं कुबेर गृह. *I was (at that time) going*

to Kuver's dwelling. एक बार हरमंदिर जपत रहेउं सिव नाम. *On one occasion I was in the Shiválu repeating Shiva's name.*

This tense must not be confused with the use of the conjunctive participle of a verb followed by रहना. *e. g.* जाइ रही *she went.* घेरि रहे. *They surrounded (them).*

The Inceptive Imperfect is frequently met with, but in many cases has no special reference to the inception of an act, but could be interchanged for the perfect with no difference in meaning. It is only necessary to give one or two illustrations. बिप्र रूप धरि कपि तह गयऊ। माथ नाइ पूछत अस भयऊ॥ *Having assumed the form of a Brahman the monkey went there, and having bowed his head thus enquired.* सूत जतनु करत भयो. *The charioteer used his best efforts.* तुरत पवन सुत गवनत भयऊ. *Hanumán quickly went on his way.*

The Contingent Imperfect (High Hindí करता होउं). This is rarely found. कत हु रहउ जो जीवति होई. *How can I remain (here) if she be living*

The Presumptive Imperfect and Past Contingent Imperfect are both supplied by forms of the Imperfect without any auxiliary verb. Thus लरिका श्रमित उनींदबस. *The child must be tired, overborne of sleep.* जों जनत्यो बिनु भट भुमि भाई। तो पन करि होत्यो न हंसाई॥ *If I had only been knowing, brother, that there were no warriors on the earth, then I had not by making the vow have become a laughing-stock.*

The Contingent Perfect (H. H. किया हो)

जों परिहास कीन्हि कुछु होई. *If you have just been perpetrating some joke.*

The Presumptive Perfect. (H. H. किया होगा)

होइहि कीन्ह कबहुं अभिमाना. *He must at some time have been guilty of pride.*

The Past Contingent Perfect (H. H. किया होता).

जो न होत सीता सुधि पाई। मधुबन के फल सकहि कि पाई॥ *If they had not obtained tidings of Sitá, would they have been able to eat of the fruit of the Delectable Forest?*

IRREGULAR VERBS.

Several of the Verbs, more especially those whose roots end in a vowel, are conjugated irregularly; the irregularities being most conspicuous in thh Perfect Tense. Not uncommonly ए is inserted before the termination, thus आएऊं for आया हूं, उएउ from उअना, चितएउ from चितवना. The verbs लेना, देना and करना commonly have their perfect in न्ह for both sing. and pl. thus लीन्ह, लीन्हो, दीन्हो,

कीन्ह. लेना often has ह inserted लहेउ (Perf.) लहब (Fut.) लहहीं (Con. Fut.)

The most irregular of all is जाना, as many of the forms are constructed from the root which appears in the H. H. Perfect गया

The Infin. has both जान and गवन. कहेउ जान बन केहि अपराधा. *For what fault (of yours) has he told you to depart into the forest.* वेगि करहु बन गवन समाजू. *Quickly make your preparations to depart into the forest.* गौनु is probably a noun.

The Participle has जात for the Present, but the form in ग for the Past. *e. g.* गै मनि मनहुं फनिक फिरि पाई. *as though a snake should again find its lost jewel.*

The following illustrates the existence of a Present Participle in ग. तुरत पवनसुत गवनत भयऊ. *Hanumán was quickly on his way.*

The Contingent Fut. also has not only such forms as जांहि. जाहीं जैहीं, जाउ, जैहैं. but likewise those in ग *e. g.* जह तह कायर गवहि पराने. *The cowards flee hither and thither.*

The Imperative has both forms *e. g.* जाहु. जायेहु. गवनहु, गवनब. The absolute Future uses the form in ज thus जैहहिं. I have not noted any use of a form in ग in this tense.

The Perfect uses only the forms in ग, but a considerable variety in these.

a. Those with simply ग. and a termination, such as गइउं, गइ (1. sing.) गयउ, गयेउ, गयेा (sing.) गे, गये (3 pl.).

b. गत *e. g.* गत ग्रीषम बरषारितु आई. *The hot season passed away and the rainy season came.*

c. From the form गवन *e. g.* गवनौ (3 sing.) गवने (3 pl.)

d. गवन with करना. *e. g.* गवनु कीन्ह. गवन कियेा.

e. गमन with करना. *e. g.* सीता गमन राम पहि कीन्हा. *Sitá went near to Rám.*

THE PASSIVE.

The Passive is little used except in the various phrases to express the impossibility of anything being described. Here the common usage is some form of the Perfect, supplemented by some part of जाना. Thus

न जाइ बखानी and नहि जाहि बखाने. *Cannot be described (Lit. may not be described).*

जात नहीं बरनी. *Cannot be explained or described.*

कहि न जाहि *and* कहि न जाइ. *Cannot be spoken.*
and other variations.

The same construction is used in a few more general sentences however. Thus प्रेम विबस पहिराइ न जाई. *So overcome with love was she that (the garland) could not be put on.* जनु छुइ गयेउ *as if (it) were touched.* मारे जैहै *will be slain.*

Occasionally an Active form is used with a Passive meaning. Thus हनुमान अंगद के मारे। रन महि परे निसाचर भारे॥ *Many were the demons lying on the battle field who had been slain by Hanumán and Angad.*

भए जथा अहि दूध पिआए. *I became like a snake reared on milk.*

Such forms as पूजनीय (*worthy of worship*) कथनीआ (*able to be spoken*) occur, sometimes however these are active in meaning.

Similar in meaning are such forms as सराहियत (*worthy of praise*) also पूज्य *worthy of worship.*

In the phrase बंध्यो कीर मरकट की नाई. *Caught like a parrot or monkey* बंध्यो must be taken as passive.

Sometimes a compound with बनना becomes about equivalent to a passive राम देत नहिं बने गोसाईं. *Holy Sir, Rám can't be given up.* बने न बरनत नगर निकाई. *The assembly in the city cannot be described.*

CAUSALS.

The Causal Verb does not offer many peculiarities. Sometimes there is found the causal form without the causal meaning. सकल लोक सब भूप डेराने. *The whole world and all the kings were terrified.* बढ़ा is used for बढ़ गया *(increased).*

The ordinary rule for forming the Causal is followed, *viz.,* the addition of आ to the root *e.g.* नचाना, चलाना. व is sometimes added to this in some parts of the verb, especially the Imperative. बनावइ लागा (बनाने लगे) Sometimes व precedes the आ especially after a root closing with a vowel, thus दिवाना. लवाना (from लाना). In some cases the first syllable alone is lengthened without any addition to the second, thus we find मेलिहि for मिलावेगी, मेटहु for मिटाओ, चालति for चलाती. Often again a long vowel is retained in the first syllable where the second syllable is lengthened दिवाना and देवाना are both found, also देखाना (for दिखाना) बोलना (for बुलाना). Occasionally र is inserted before आ in the second syllable, thus देखराइ (for दिखाके).

COMPOUND VERBS.

Compound verbs though not *so* common as in modern Hindí are frequently found. The Desiderative (with चाहना). the Inceptive (with लागना for लगना). the Potential (with सकना). and the Intensive (with जाना) are the most common. Of these in the case of the first two the first verb in the compound is more generally put in the Infinite in न, and in the latter two (Potential and Intensive) the form of the Conjunctive Participle is used. In the Desiderative however the first verb of the compound is also frequently found in the perfect participle. Other forms very occasionally occur. A few examples may be useful.

चलनु चहत बन जीवन नाथू. *The lord of my life is about to start for the jungle.*

डारि सुधा बिषु चाहत चीपा. *Throwing away ambrosia she wishes to taste poison.*

जनक प्रेम बस फिरै न चहहीं. *Janak overpowered by love is unwilling to turn back.*

The first two of the above examples illustrate the two uses of this compound. 1. *To be about to.* 2. *To desire.*

लगे करन सब दंड प्रनामा. *They all began to prostrate themselves.*

फल पाएसि तरु तोरैं लागा. *They ate the fruit and began to break the trees.*

जीति को सक संग्राम. *Who can conquer in the battle?*

रूप सकहि नहि कहि श्रुति सेषा. *Neither the Scriptures nor Sheshnág can speak forth (his form).*

In the Intensive the जाना is generally merely idiomatic and redundant, giving no additional force to the verb.

दिन चलि गयेउ ब्याज बहु बाढ़ा. *The days have passed and the interest has greatly increased.*

जे तरजनी देखि मरि जांही. *Who just seeing a forefinger (raised) die.*

It will be noticed that with these compounds either verb may precede the other and the two may be separated by intervening words.

Many other compounds are used, but call for no special comment. A few examples are appended.

हरषे बोलि लिये दोउ भाई. *He was well pleased and called the two brothers.*

सुचि सेवक सब लिये हंकारी. *He brought together all his trustworthy servants.*

बिनु पूछे मगु देहि देखाई । जेहि बिलोक सोइ जाइ सुखाई ॥ *Without his asking they showed (him) the road, on whomsoever he looked the man just withered up* (सूख गया) *(i. e. with fright.)*

तिन्ह सिय रामु न देखन पाए. *They did not obtain a look at Sítá and Rám.*